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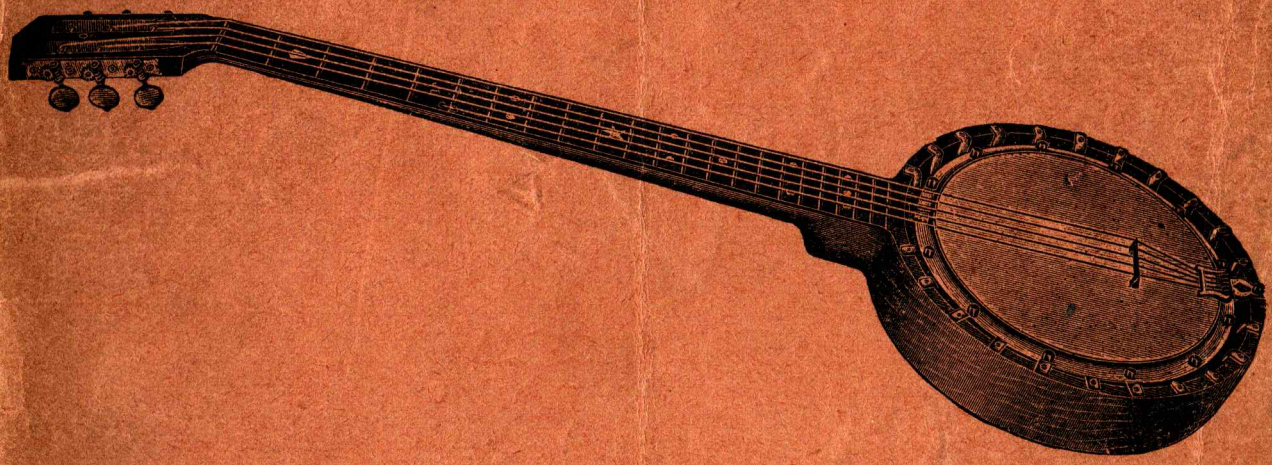

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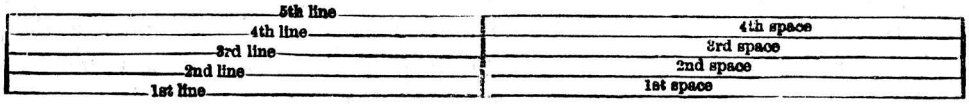
METHOD FOR THE
BANJO AND ZITHER-BANJO.

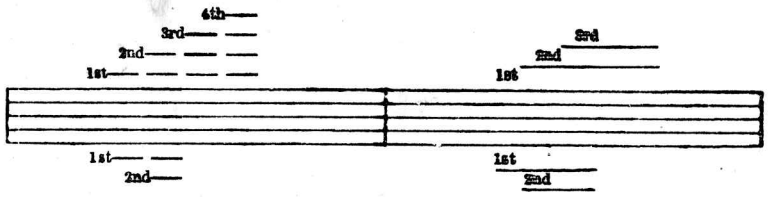
THE ELEMENTS OF MUSIC.

NOTATION.

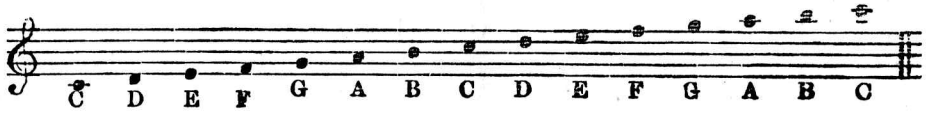
MUSICAL sounds are expressed by characters called Notes, which are placed on, or between lines according to their degree of acuteness. These lines are called the Staff, or Stave, and are five in number, with four intervening spaces; both lines and spaces are numbered from the bottom upwards:—



As the staff is only sufficient to express nine notes (five on the lines and four in the spaces), it is extended by means of other lines called leger lines, the spaces between which are called leger-spaces. The leger lines and spaces above the staff are numbered upwards, and those below downwards from the staff:—



The notes are named after the first seven letters of the alphabet, A, B, C, D, E, F, G,—



This sign is called a Clef, and is placed on the second line of the staff to denote that all notes found on that line are G, the other notes being found by their relative positions. The interval between any note and the eighth above (called its replication on the eighth degree) is termed an octave. Thus, it will be seen from C to C, from B to B, from A to A, and from D to D, &c., &c., are all octaves, containing eight notes.

The upper note of every octave makes double the number of vibrations in a second that are made by the lower note. If any string on the banjo is stopped, that is, pressed down on the finger-board at exactly half its length from the bridge to the nut, the note so formed, when struck will be the octave of the note produced by the open string.

THE SCALE

is a consecutive arrangement of notes commencing on a given note, and proceeding by certain grades upwards or downwards to its octave, as in the following example :—

The intervals between the third and fourth, and the seventh and eighth, indicated by the curved lines, are semitones, that is to say, half the length of the intervals between the other notes, which are whole tones. This position of the semitones constitutes the major diatonic scale (the natural tones of the voice), which is named after the note on which it commences. In the present example the scale commences on C, and consequently is called the key of C.

OF THE SHARP, FLAT AND NATURAL.

Every note is capable of being raised a semitone by means of a sharp (♯), or lowered a semitone by means of a flat (♭). A natural (♮) is used after a sharp or flat, single or double, to reduce a note to its original state. When a note already raised by a sharp requires raising another semitone, a double sharp (×) is used, and a natural followed by a sharp (♮♯) reinstates the single sharp. A double flat (♭♭) lowers a note already flat one semitone, and to reduce this to a single flat a natural followed by a flat (♮♭) is used. In the following scale the intervals between all the notes are semitones. This is called a chromatic scale.

In ascending, the notes are raised by sharps, in descending, the notes are lowered by flats :—

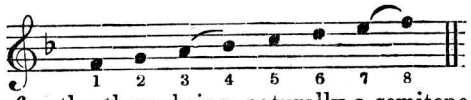
Both notes connected by the curved lines, although written differently, have the same sound; because, since between C and D (for example) there is the interval of one tone, it follows that there can be but two semitones; therefore, C♯ being a semitone above C, and D♭ a semitone below D, C♯ and D♭ must be the same note; and since between G♯ and A (for example) there is but one semitone, G♯ raised a semitone to G× is the same note as A. The same, reversed, applies to a double flat, which has the same sound as the note immediately below. This at least is the method of temperament (as it is called) usually adopted.

It has been said that the position of the semitone, between the third and fourth, and the seventh and eighth grades of the scale, constitutes the diatonic major scale. (The intervals between the first and second, second and third, fourth and fifth, fifth and sixth, and sixth and seventh, must be whole tones.) When the scale commences on any other note than C, in order to get the same position of the semitones, it becomes necessary to prefix sharps or flats as required.

KEY OF G. KEY OF D.

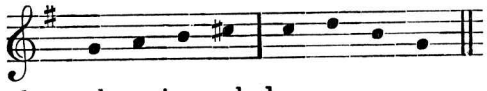
The sharps (or flats) prefixed are called the signature, and denote that all the notes occurring on the lines or spaces on which they are placed, and also their octaves, must be played sharp (or

flat) unless contradicted by a natural, or otherwise. In the example, the key of G, it is necessary to play F♯ in order to produce a semitone between the seventh and eighth grades of the scale. In the key of D, F♯ must be played to produce a semitone between the third and fourth grades, and C♯ to produce a semitone between the seventh and eighth grades.

Example of a key with flats. Key of F: often used for the Banjo. The B♭ is played 

in order to make a semitone between the third and fourth, there being naturally a semitone between the seventh and eighth grades.

When a sharp or flat, single or double, or a natural, occurs in the course of a composition, it is called accidental, and all notes on the lines or spaces on which it stands, and their octaves, are to be made sharp or flat, &c., throughout the bar in which it occurs. If a note, being the last of one bar and the first of the next, has an accidental prefixed, the influence of such accidental is continued throughout the next bar.

As for example:—  The C in the second bar is played sharp although no sharp is marked.

OF THE RELATIVE VALUE OF THE NOTES,

That is to say, their comparative duration of sound, indicated by the difference of shape.

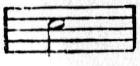
The following is a table of the different characters employed, their names, and the relation of value they bear to one another, with their equivalent rests or signs for silence:—

One Semibreve . . .	𝅝	or its rest	𝄻	is equal to	two	Minims	or	their	Rests.
One Minim	𝅗𝅥	,, ,, ,,	𝄼	,, ,, ,,	two	Crotchets	,,	,,	,,
One Crotchet	♩	,, ,, ,,	𝄽	,, ,, ,,	two	Quavers	,,	,,	,,
One Quaver	♪	,, ,, ,,	𝄾	,, ,, ,,	two	Semi-quavers	,,	,,	,,
One Semiquaver . .	𝅘𝅥𝅯	,, ,, ,,	𝄿	,, ,, ,,	two	Demisemi-quavers	,,	,,	,,
One Demisemiquaver	𝅘𝅥𝅰	,, ,, ,,	𝅀						

A table showing at a glance the number of notes of a smaller value contained in any note of a larger value:

Semibreve.		Minims.		Crotchets.		Quavers.		Semiquavers.		Demisemiquavers
𝅝	equal to	2	or	4	or	8	or	16	or	32
		𝅗𝅥	equal to	2	,,	4	,,	8	,,	16
				♩	equal to	2	,,	4	,,	8
						♪	equal to	2	,,	4
								𝅘𝅥𝅯	equal to	2
										𝅘𝅥𝅰

Where two or more quavers, semiquavers, demisemiquavers, &c., follow each other, they are written thus, in groups, for convenience of reading:—

A tie or bind placed over two notes of the same name, signifies that the second is not to be struck, but that the sound is to be continued, thus:— is played as if written 

A dot placed after a note or rest, augments its value one half. A second dot augments the value of the first dot one half, thus:— equal to and equal to

Having initiated the pupil into sufficient elementary knowledge, to enable him to comprehend the following exercises, we will now give a few plain directions as to the manner of placing the hand upon, and fingering the instrument, and for this purpose will commence with a description of—

THE BANJO.

The Banjo has five strings, which are numbered from right to left, looking at the fingerboard with the peg-head uppermost and the short string on the left hand. The first, second, third and fifth strings are of gut, and the fourth string of silk covered with wire. The fingerboard is divided by raised frets, close behind which the strings are pressed by fingers of the left hand in "stopping."

A string "stopped" at the first fret will yield a note one semitone higher than the open string; if stopped at the second fret a string will give a note one semitone higher than at the first fret; at the third fret a note will be obtained a semitone higher than at the second fret, and so on chromatically.

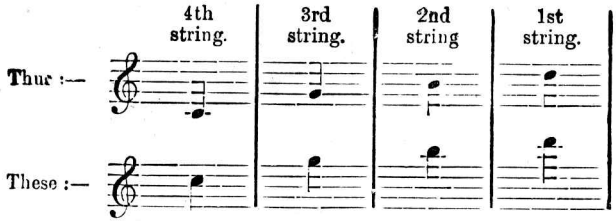
TO TUNE THE BANJO.

Tune the third string to G (the same as the fourth string on the violin), then the fifth string an octave above; next, tune the first string to D (the same as the third string on the violin), a fifth above the third string; next tune the second string to B, a major third above the third string. Lastly, tune the fourth string to C a fifth below the third string. The following notes will then be made on the open strings.

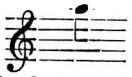
N.B. The banjo sounds an *octave* lower than the music which is written for it and is admirably adapted for an accompaniment to the voice.

In the following Diagram of the fingerboard the notes, which are obtained at every fret up to the seventeenth, are shewn. It should be observed that the notes obtained by stopping the four long strings at the twelfth fret are one octave higher than those obtained from these strings open.

The notes of the open strings being—



are the notes obtained at the twelfth fret, and here the series starts repeating itself. The student has, therefore, only to learn the fingerboard up to the eleventh fret, and to remember that by adding twelve to the number of any fret, the sum will give the number of the fret on the same string for the note an octave higher than that obtained by stopping the string at the fret with the lower number.

For example, suppose it is desired to find this note, the A an octave above this A  on the first string. This latter and lower note being obtained at the seventh fret on the first string, the addition of 12 will give 19 as the number of the fret required for the note one octave higher.

Sometimes the fourth string is tuned a tone higher, viz., to D . The notes obtained at the various frets upon the bass string, when thus elevated, are one octave below the notes at the corresponding frets on the first string. The intelligent pupil will readily observe when it is advantageous or necessary to tune the bass to D.

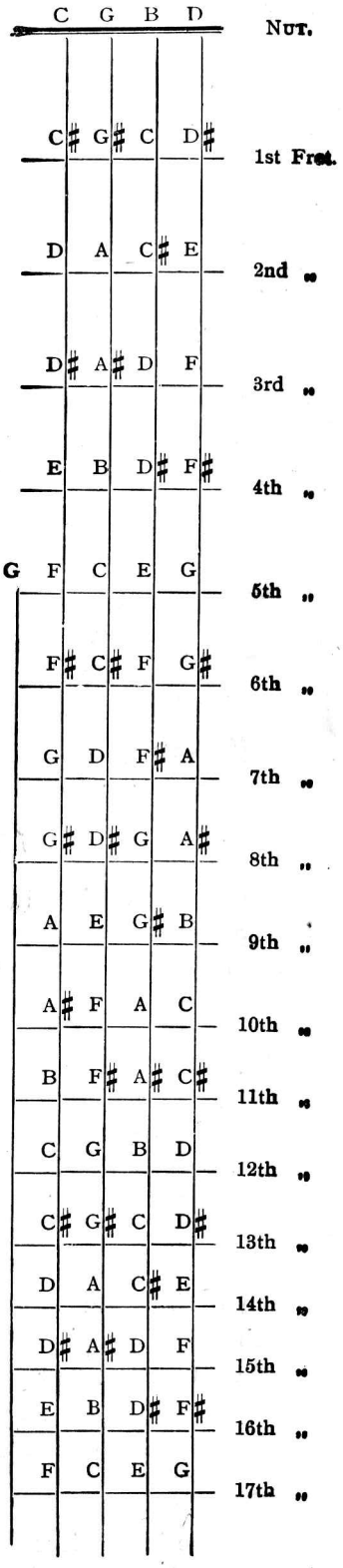
Sometimes in banjo music the fifth string is indicated by giving the note an extra stem with one or two tails, thus :—

THE ZITHER-BANJO.

The zither-banjo differs from the banjo in having the hoop enclosed in a sound-box upon the upper edge of which the forearm rests in playing, and in having the 1st, 2nd, and 5th strings invariably of steel wire. The little finger of the right hand should, as a rule, rest lightly upon the zither-banjo head about four inches above the bridge, and the nails of the first and second fingers of the right hand may be used in striking the strings downwards.

Apart from these modifications, the instructions herein given for playing the banjo apply also to the zither-banjo.

FINGER-BOARD.



MANNER OF HOLDING THE BANJO.

The banjo should be held in a reclining position, with the peg-head elevated to about the height of the performer's left shoulder, and the right forearm must rest on the upper edge of the hoop, so that the hand may hang over the strings in readiness to strike them.

THE LEFT HAND.

The neck of the banjo should be held lightly, between the finger and thumb of the left hand.

When stopping the string the wrist should be kept straight. The pupil should endeavour to hold his hand in a graceful and elegant position, not merely for appearance, but as most conducive to a finished style of performance.

Leave a space under the banjo neck above the hollow, between the first finger and thumb.

When only the tips of the fingers are used to stop the strings, the thumb should remain at the side of the neck. This pose is termed "Position."

The performer is said to be playing in the 1st, 2nd, 3rd, or other numbered "Position," according to the number of the fret at which the first finger falls, or would naturally fall.

Sometimes it is necessary to place the first finger flat across two or more strings, and this is termed making a Barré. The ball of the thumb must be brought underneath the banjo neck in making a Barré.

If, in addition to making a Barré with the first finger, one or more fingers are used in stopping, the pose is described as a Position-Barré.

Both Barrés and Position-Barrés are numbered according to the fret at which the first finger makes the Barré.

Abbreviations.

P. or Pos. for Position.
B. or Bar. for Barré.
P. B. or Pos.-Bar. for Position-Barré.

Numerals are used to denote the fingers of the left hand, and are inserted above or before the notes—

1	to	denote	the	1st	finger.
2	„	„	„	2nd	„
3	„	„	„	3rd	„
4	„	„	„	4th	„

THE RIGHT HAND.

In the following preliminary exercises use the second finger to play the first string, the first finger to play the second string, and employ the thumb to strike the others. Rest the little finger lightly on the calf-skin head, and strike the strings downwards with the tips of the fingers and ball of the thumb. Keep the thumb extended farther from the bridge than the fingers. The distance of the hand from the bridge is varied to obtain various qualities of tone.

The following signs for the right hand are placed below the staff:—

∧ or × or +, denoting the thumb.
· or 1 „ 1st finger.
: or 2 „ 2nd „

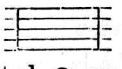
Exercises on the Open Strings.

Scale of G.

Scale of C.—Two Octaves.

OF TIME, OR THE GROUPING OF NOTES INTO CERTAIN MEASURES, SHOWN BY THE BAR DIVISION.

Every musical composition is divided into short and equal portions called bars, by lines drawn perpendicularly through the staff:—



Every bar must be of equal duration, the various measures being indicated C or ₵, or by figures placed at the commencement of the staff.

There are two kinds of time; common time, which is divisible into an even number of parts, and triple time, which is divisible into an uneven number of parts. Both common and triple time may be simple or compound.

Simple common time marked C or ¢ contains one semibreve, or its equivalent in a bar.

Figures imply fractions of a semibreve; thus, $\frac{2}{4}$ signifies two quarters, or half a semibreve in a bar.

Simple triple times, marked $\frac{3}{4}$ and $\frac{3}{8}$, contain three quarters of a semibreve (three crotchets), and three eighths of a semibreve (three quavers) in a bar.

Compound common times, marked $\frac{6}{8}$ and $\frac{12}{8}$, contain six eighths of a semibreve (six quavers or two dotted crotchets), and twelve eighths of a semibreve (twelve quavers or four dotted crotchets) in a bar.

Compound triple time, marked $\frac{9}{8}$, contains nine eighths of a semibreve (nine quavers or three dotted crotchets) in a bar.

OF ACCENT.

Every bar is divided into a certain number of equal parts; accent is the emphasis given to certain of these divisions, according to their position in the bar. Common time, marked C or ¢ contains four of these divisions. The principal and strongest accent must be laid on the first division, and a secondary accent on the third. When the bar contains quavers or semiquavers, it is necessary to accent slightly the second and fourth divisions.

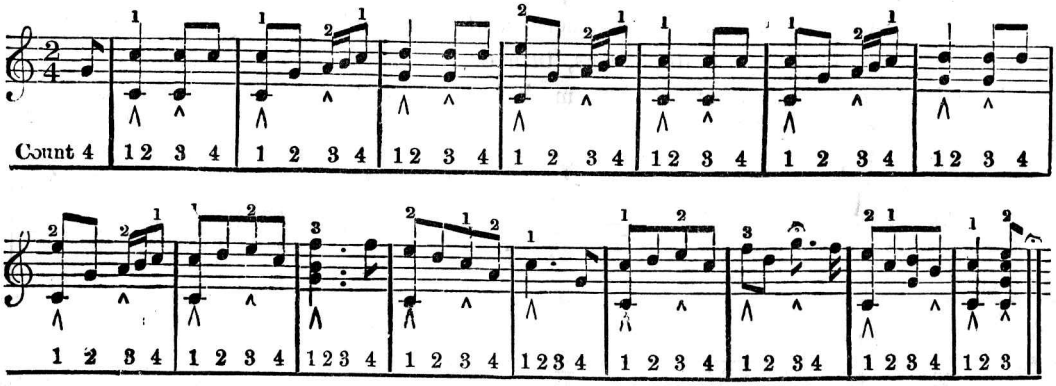
The following is an example of common time; the figures below the staff show the method of counting, and the ∧ and ∧ denote the principal and secondary accents:—

THAT'S SO, AND YOU'D BETTER BELIEVE IT.

Observe, all counting must be regular and even, like the ticking of a clock.

Example of $\frac{2}{4}$ time. In this, let it be observed, quavers take the place of crotchets:—

OLD BOB RIDLEY



A Pause (𝄐 or 𝄒) placed over or under a note or rest, denotes (as its name indicates) a pause in the time, the duration of which, is left to the pleasure of the performer. A pause over a double bar, shows the end of a piece.

A piece of music (as in the last example) does not always commence on the first beat or count of a bar; in this case the last bar of the piece is generally short in proportion

Sometimes, when the time is slow, it is necessary to count by quavers, and to lay a slight accent, marked (.), on the second and fourth divisions of the bar. Example:—

Example of compound common time, marked $\frac{6}{8}$, this has two accents and may be counted in six, if the time is slow, or two, if quick.

SWIFTLY GOES THE OYSTER BOAT.

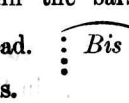
Al Segno, abbreviated 𝄋, or Da Capo, abbreviated, D.C., directs the performer to repeat from a previous 𝄋, or the commencement of the piece, to a double bar or the word Fine. V.S. or Volti Subito, means, turn over quickly.

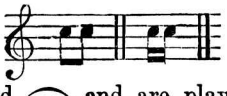
Example of compound common time, marked $\frac{12}{8}$, counted in four, a slight accent on the second and fourth division:—

In simple triple time every bar is divided into three equal parts; the first of these has the principal, and the other two have secondary accents. Example :—

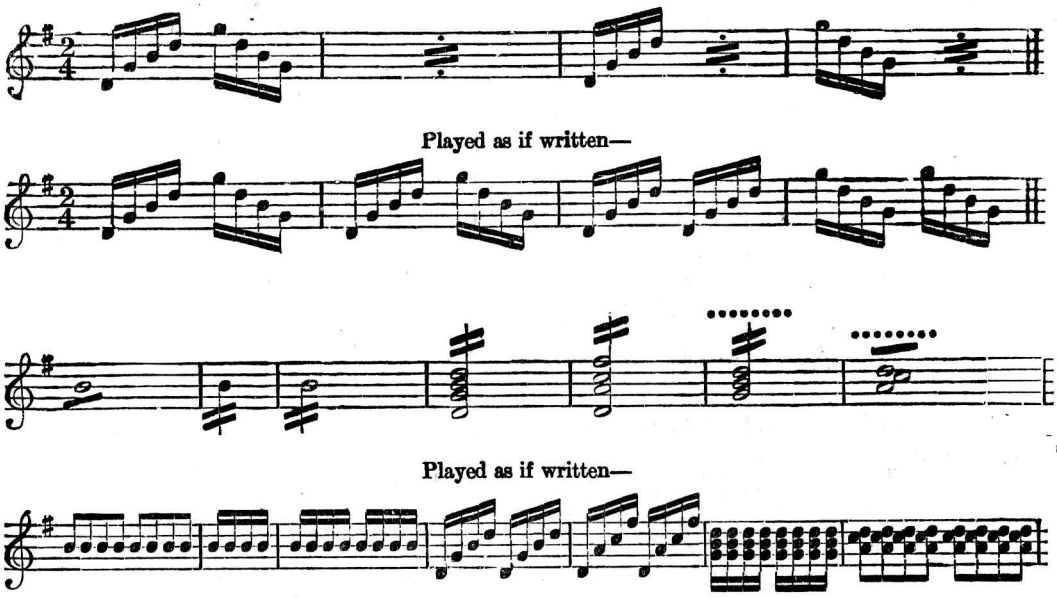
VILIKENS AND HIS DINAH.

Example of compound triple time, marked $\frac{9}{8}$, generally counted in three :—

A double bar marks the termination of a piece, and also divides it into strains. Dots placed on the left hand side of the bar, or double bar (as above), signify that the previous strain is to be repeated, placed on the right hand side that the following strain is to be repeated. The figures 1*mo.* and 2*ndo.* placed over one or more bars at the end of a strain, with a dotted bar, signify that on repeating the first strain the bars marked 1*mo.* are to be omitted, and those marked 2*ndo.* played in their stead.  with a curved line indicates a repetition of the bar, or bars, over which it extends.

Sometimes the pupil will find a group of three notes (of any value) where there should be but two; this is called a triplet, and is generally marked by a curved line with the figure 3, but if not so marked its presence is easily ascertained by counting the notes in the bar played in the time of  In the same manner six, and sometimes five notes, are marked 6 and 5, and are played in the time of four. Sometimes, in order to save time and labour in writing, passages are abbreviated in the following manner :—

Played as if written—



The notation, explained in the preceding pages, shows only the value of the notes as compared one with another. To denote the actual speed of the performance, certain Italian words are placed at the commencement of most compositions. The following is a list of those most frequently met with :—

Adagio, very slow.
Largo, slow.
Larghetto, not quite so slow as *largo*.
Andantino, moving gently.
Andante, a little faster than *andantino*.
Moderato, in moderate time.
Maestoso, masterly.

Allegretto, rather lively.
Allegro, lively.
Vivace, animated.
Spiritoso, spirited.
Presto, very quick.
Prestissimo, the quickest possible.

Più mosso, *accelerando*, *accel.*, quicker, and *più lento*, *rallentando*, *slentando*, *rall.*, *slen.*, slower, are used in the course of a piece. *A tempo*, *in tempo*, *tem.*, denote that the performer must return to the original speed.

To indicate the various degrees of intensity of sound to be made use of in playing, the following Italian words are used, their influence continuing until contradicted :—

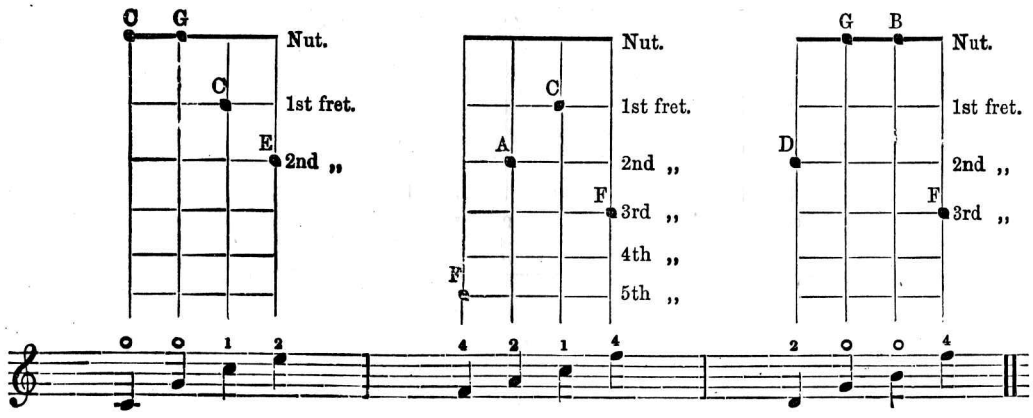
Piano,	abbreviated	*p*,	signifies		soft.
Pianissimo,	„	*pp*,	„		very soft.
Dolce, „	„	*dol.*,	„		sweet.
Mezzo forte,	„	*mf*,	„		moderately loud.
Forte, „	„	*f*,	„		loud.
Fortissimo,	„	*ff*,	„		very loud.

The following affect only the passages, over or under which they are placed :—

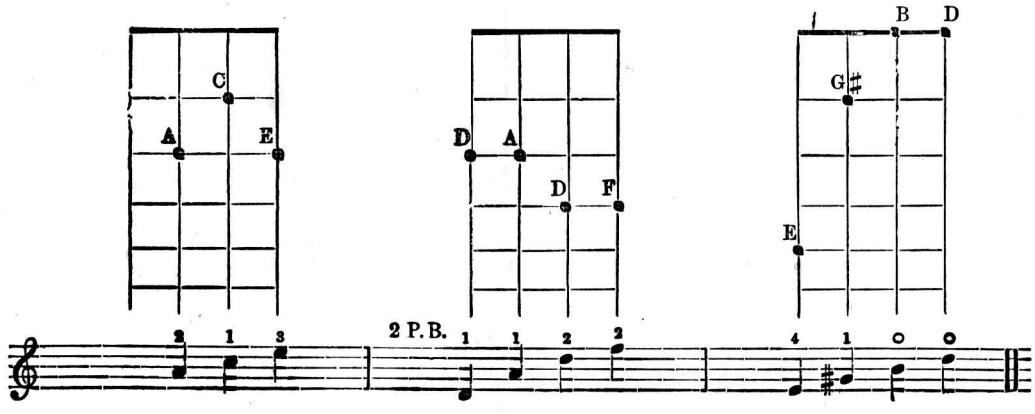
Sforzato,	abbreviated	*sfz. sf. fz.* or > ∧	suddenly loud.
Rinforzando,	„	*rfz. rf.* or <<<	increase the sound gradually.
Crescendo,	„	*cres.* <<<	
Diminuendo,	„	*dim.* >>>	diminish the sound gradually
Decrescendo,	„	*decres.* >>>	

The following diagrams show the manner of fingering the principal chords in five different keys, thereby enabling the amateur performer to play accompaniments to numberless songs without the slightest difficulty:—

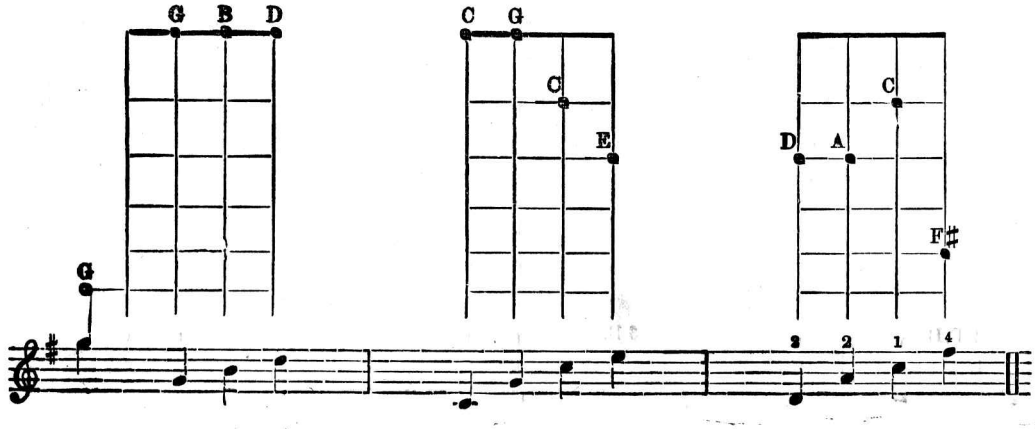
Key of C Major.



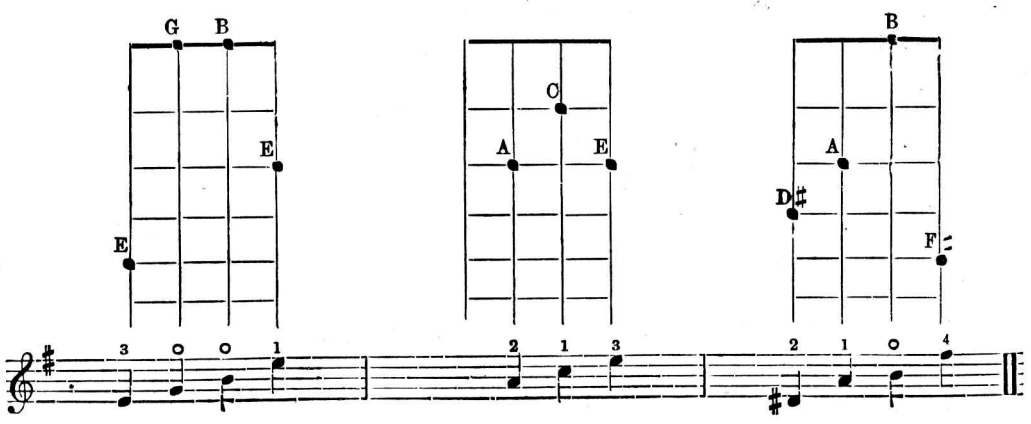
Key of A Minor.



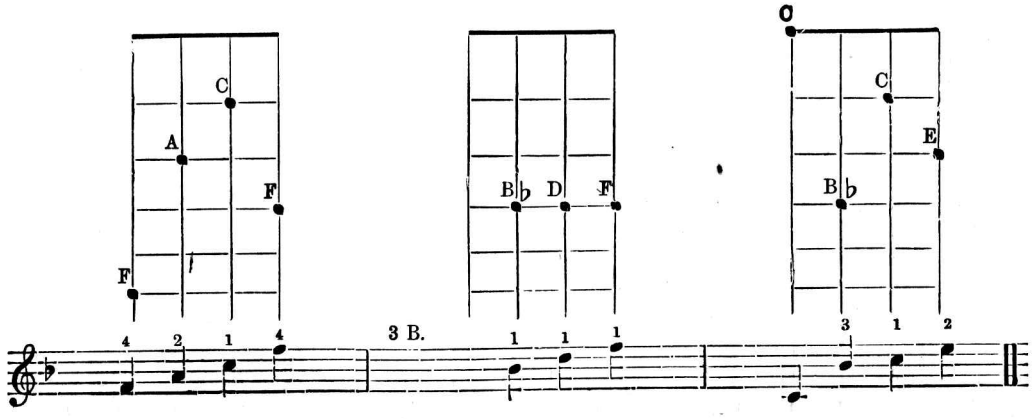
Key of G Major.



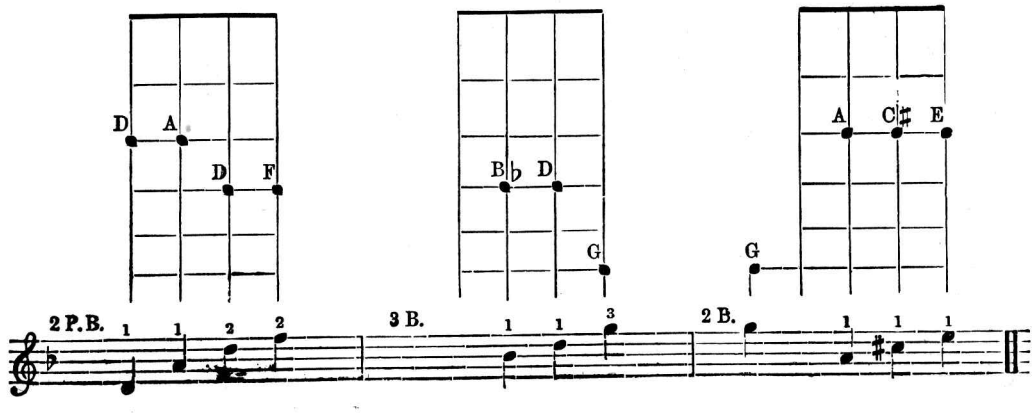
Key of E Minor.



Key of F Major.



Key of D Minor.



A few Directions for the performance of some of the methods and styles of playing the Banjo.

The "Picking" method is produced by striking the strings downwards with the tips of the fingers of the right hand and the ball of the thumb.

THE SNAP.

The string is to be pulled by a finger of the left hand, after it has been picked by a finger of the right hand.

THE SLUR.

To obtain this effect a finger of the left hand must be forcibly brought down upon a vibrating string.

THE SLIDE OR GLISSANDO.

A finger of the left hand is to glide on a string from one note to another without allowing the finger to leave the finger-board.

ARPEGGIO CHORDS.

Each note of a chord having the sign } in front of it must be picked one after the other, commencing at the lowest. In arpeggio chords of four notes played on the fourth, third, second and first strings, the thumb should glide from the fourth string on to the third, sounding both strings with one stroke.

THE ROLLS.

The "Roll" is produced by rapidly using the fingers of the right hand in the following order. + 1 2, + 1 2, + 1 2, simile.

THE PASS.

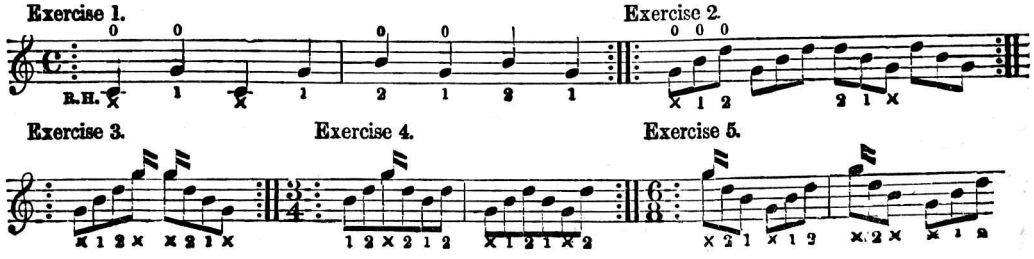
When the thumb, or a finger, after striking a string, is made to continue the stroke and glide on to the next string and strike that, the action is called the "Pass."

Scales, Chords, and Exercises in various Keys.

EXERCISES ON THE OPEN STRINGS.

0, this sign stands for the open strings.

The following Exercises should be practised slowly and thoughtfully at first, care being taken with regard to the fingering of both hands, this being most important.



Exercise 6.

Exercise 7.

KEY OF C.

Scale.

Exercise on the Chords of C. (Tonic.)

The Chords of G. (Dominant.)

The Chords of F. (Sub-Dominant.)

Exercise on Scale Passages.

Chords.

Scale of A Minor. (Relative Minor of C Major.)

Chords.

Scale passages.

Chords.

KEY OF G.

Scale.

Chords.

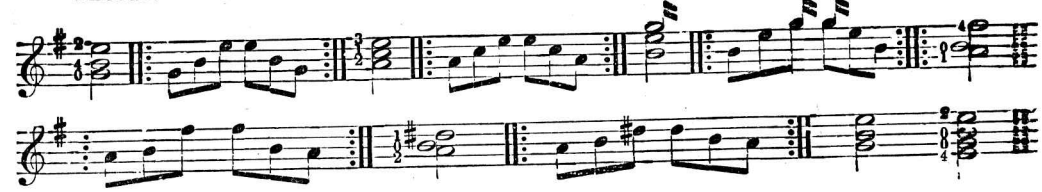
Scale passages.

Chords and Arpeggios.

Tempo di Mazurka.

Scale of E Minor. (Relative Minor of G.)

Chords.

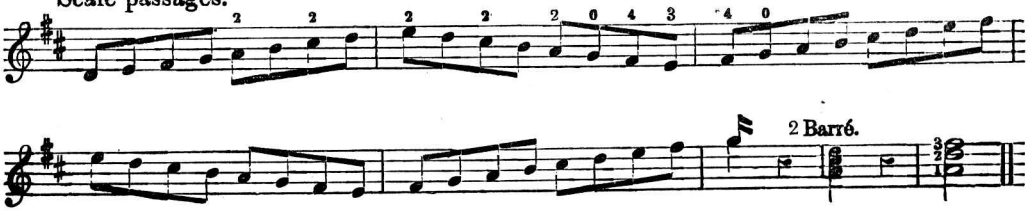


Chords.

KEY OF D.

Scale.

Scale passages.



Chords.

Chords.

Scale of B Minor. (Relative Minor to D Major.)

Chords.

KEY OF A.

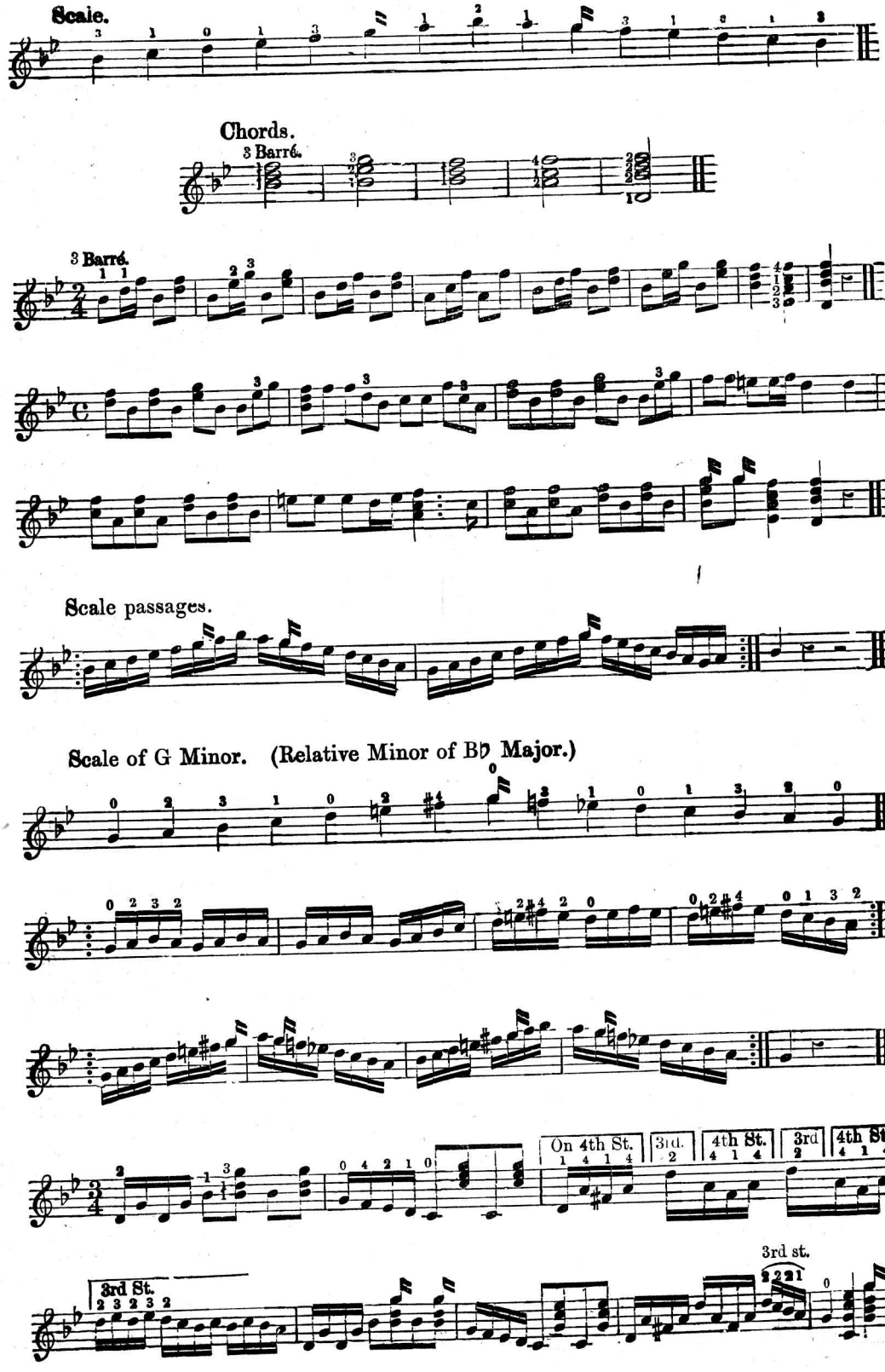
Scale of F♯ Minor. (Relative Minor of A Major.)

Scale of E Major.

KEY OF F.

Scale.
Chords.
Barré.
Scale Ex :
Scale of D Minor. (Relative Minor to F Major.)
Chords, etc.
2 Barré.
Tempo di Valse.
Barré.
Barré.

KEY OF B♭.


Scale.
Chords.
3 Barré.
3 Barré.
Scale passages.
Scale of G Minor. (Relative Minor of B♭ Major.)
On 4th St.
3rd.
4th St.
3rd
4th St.
3rd St.
3rd st.

ALTERNATE FINGERING.

In quick movements, and whenever a succession of two or more short notes occur, alternation should be the principle adopted in right-hand fingering. The rule is that neither the thumb nor one and the same finger should be employed twice in succession, except when executing the "Pass"; but after the thumb a finger must be employed, and after a finger the thumb or the other finger must be used.

EXERCISES IN ALTERNATE FINGERING.

N.B.—Numerals encircled, or in brackets, denote the Strings.

HARMONICS.

A string can be vibrated so that, instead of oscillating as a whole and producing what is termed its fundamental note, it vibrates only in distinct aliquot parts, such as in two halves, or in three thirds, or in four fourths and so on, and produces notes which are called harmonics.

An Harmonic may be obtained on the banjo by lightly touching a string at the point of division between two aliquot parts, without pressing the string on to the fingerboard, whilst at the same time striking the string.

The points of division between the aliquot parts are designated nodes or nodal points, and in playing any harmonic the string must not be struck at a nodal point.

It is usual to employ either the third or fourth finger of the left hand to lightly touch the string at a nodal point, or else the first finger of the right hand. In the latter case the thumb is brought back nearer to the bridge than the first finger, and is used to strike the string.

An harmonic note is of the same pitch as the sound which would be given by one of the aliquot parts if such part were a whole string yielding its fundamental note.

A string when touched at a nodal point and made to sound an harmonic will always divide itself into the least number of possible parts. So if, for example, it is desired to produce the harmonic given by fourths of a string, the nodal point at the end of the quarter of the string nearest the bridge, or the node at the end of the quarter nearest the nut, must be touched.

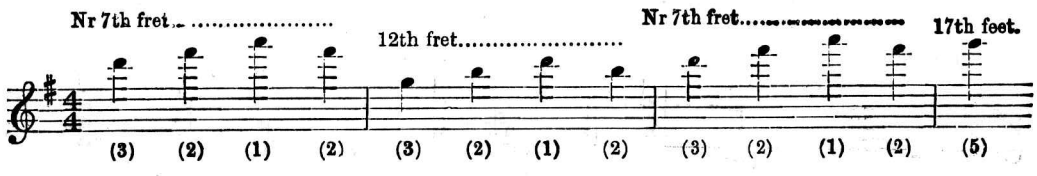
The principal harmonics of the long open strings are given by halves, thirds and fourths, and these are respectively obtained by lightly touching the strings exactly over the twelfth fret, and approximately over the seventh and fifth frets.

On the fifth string the seventeenth fret is the centre of its length.

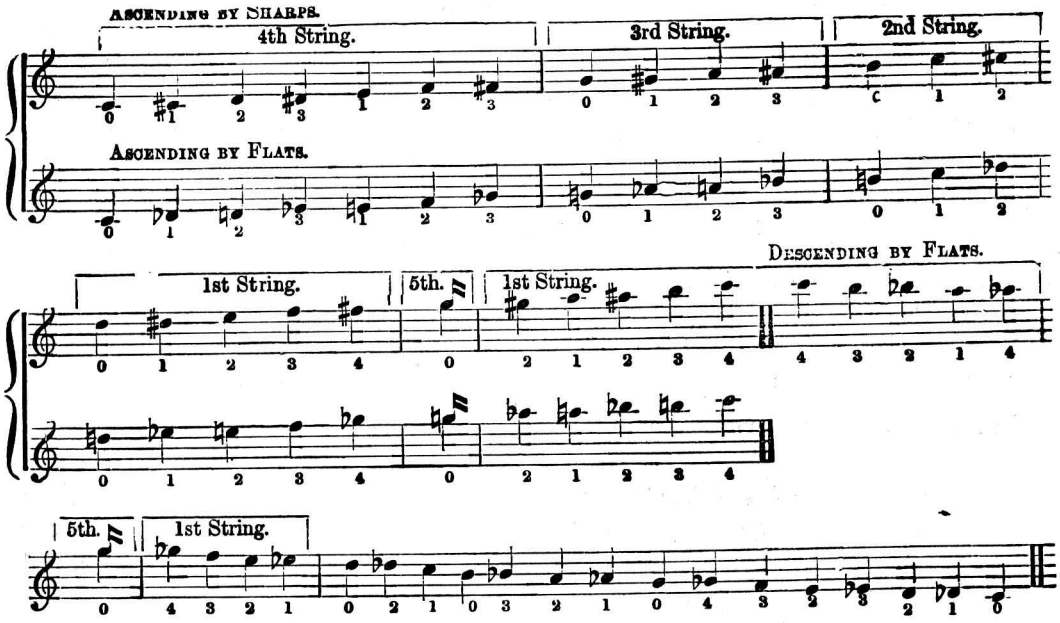
The finger touching the nodal point should be lifted off the string immediately the harmonic is elicited.

Exercise in Harmonics.

The Strings indicated by bracketted numerals



Chromatic Scale.



The following chords, (excepting the first,) are produced by keeping the fingers down on the finger-board, but gradually contracting them as the chromatic chords rise, or extending them as they fall, the strings used being the 1st, 2nd, and 3rd.

Chords of Modulation from one Key to another.

Various ways for accompanying the voice, using the same chords with the left hand, and intended as exercises for the right.

Strike with the thumb of the right hand those notes where the tails are written downwards.

Star Hornpipe.

Steam Up.

The Nigger of the South.

Ring the Banjo.

Nectar Juice.

Dandy Broadway Swell.

Old Jack (Walk round).

Bristol Hornpipe.

The Four-in-hand Breakdown.

Alleghany Breakdown.

Walk Round.

Main Hornpipe.

Chimes.

Sand Dance.

Blue Bells of Scotland.

Yankee Doodle.

Sambo's Pic Nic.

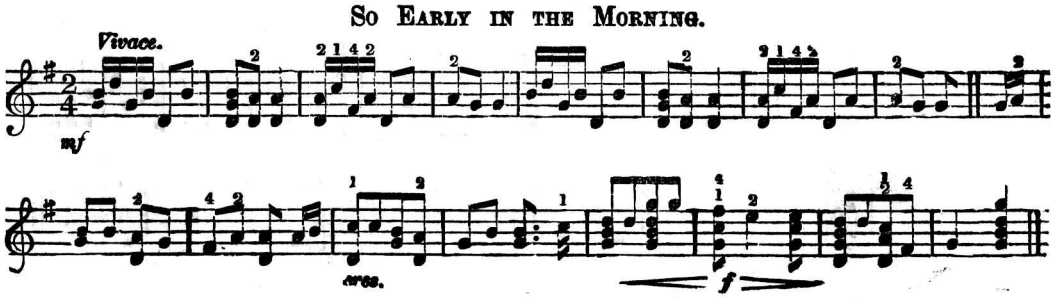
Dixie's Land

Railway Overture.

Sich a Gittin' up Stairs.

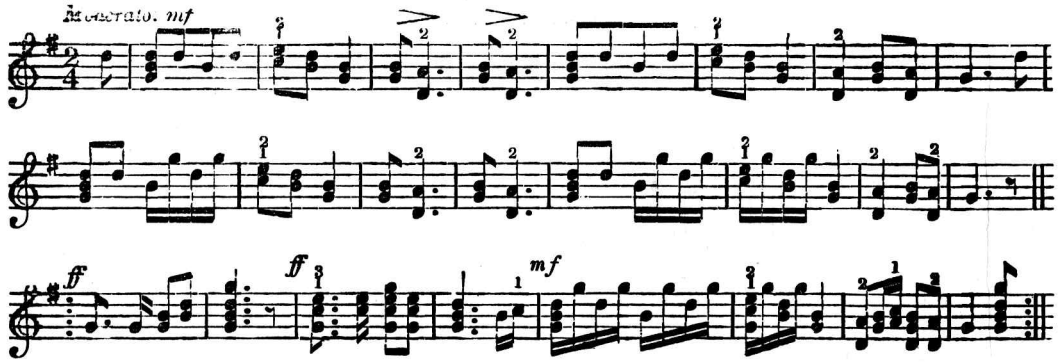
Rosin the Beau.

So Early in the Morning.



Coal Black Rose.

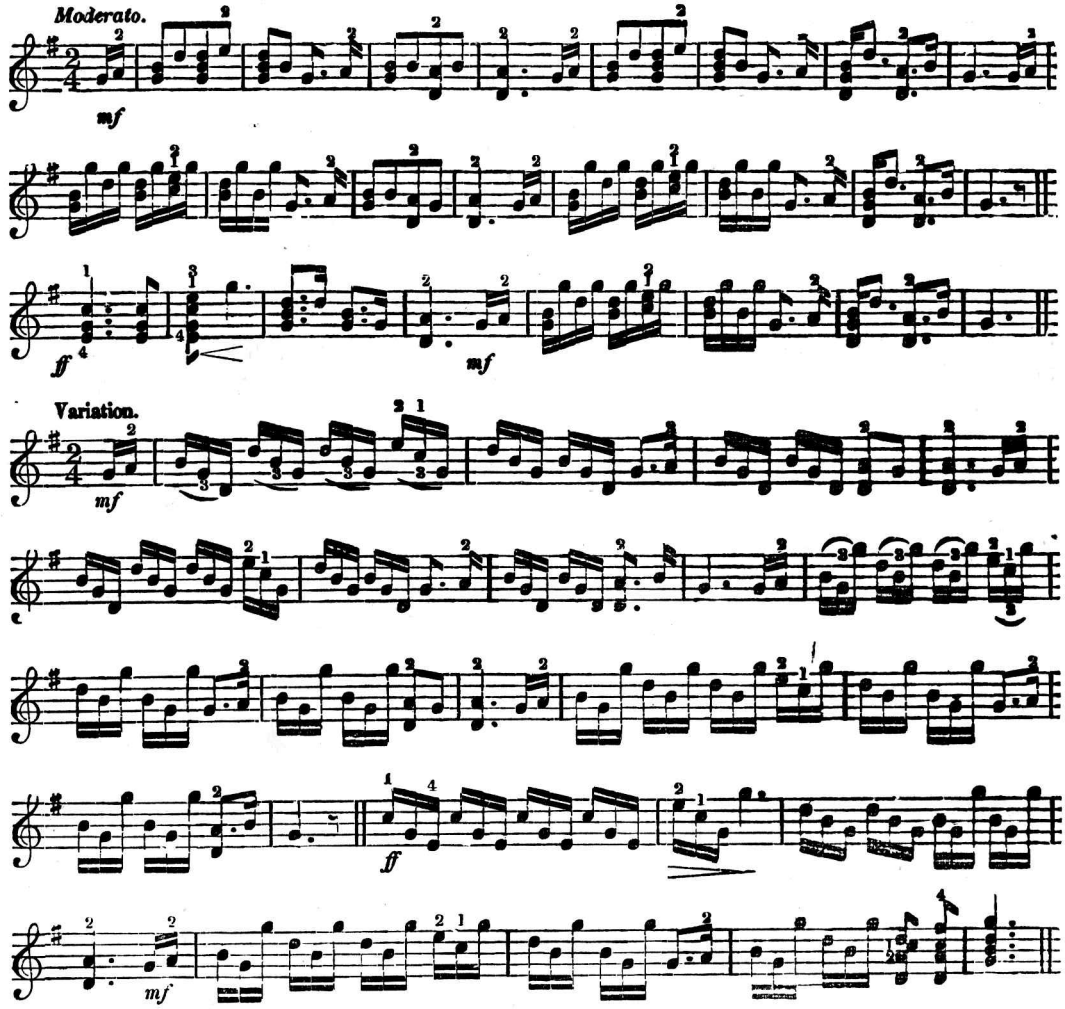
Camptown Races.



Uncle Ned.

Rosa Lee.

Susannah don't You Cry



OF THE SNAP.

Two or more notes, over or under which the slur (⁀) is placed, if made on the same string, in descending are played as follows,—The first note is to be struck as usual by the right hand, and the second made by pulling the string with that finger of the left hand with which the first note is stopped, &c.:—

Buffalo Gals.

De Old Jawbone.

Two or more notes marked with a slur (⁀), if ascending, should be played as follows,—Strike the first note as usual with the right hand, then bring the finger used to stop the second note sharply down upon the string, making the sudden pressure produce the sound required; this must be done very carefully, otherwise the note will not be clear.

Old Tare River.

Philadelphia Gals.

* This chord is to be played by drawing the third finger across the strings, commencing with the first.

Clar de Kitchen.

Power of Music, as performed by Tom Briggs.

*The Dutchman's Leetle Dog.

Music by Sep. Winner.

Allegretto. Symphony ad lib.
Banjo.
Fine.
Voice.
1. Oh vhere, oh vhere ish mein lee-tel tog gone? Oh vhere, oh vhere can he pe? . . . His
ears cut short, ant his dail cut long, Oh vhere, oh vhere ish he? . . . I
loaves mein ha-ger, 'tish fe-ry goot peer, Oh vhere, oh vhere can he pe? . . . Put
mit no money, I cannot trink peer, Ach vhere, ach vhere ish he? . . .
Terminate with Symphony.

2. Across the ocean in Garmanie,
Oh vhere, oh vhere can he pe?
Der Deutcher tog ish der pest companie,
Oh vhere, oh vhere can he pe?
Ein sasage ish goot polonge of coarse,
Oh vhere, oh vhere can he pe?
Day makes um mit tog und dey makes um mit horse,
I guess day makes um mit he.
Chorus.—Oh vhere, &c.

3. Mein tog he growl ven he schmel ein rat,
He very moosh friskey him tail,
He schawllow der mouse und boltesh der cat,
If plack he made him turn bale;
He very font of Buss, she stick to him rip,
Oh vhere, oh vhere can he pe?
Mein nice leetle tog I likes him so mosh,
Him takes olt tom in his tea.
Chorus.—Oh vhere, &c.

4. Oh vhere, oh vhere is mein leetle tog gone?
I cry as I valk my rount,
I'm font of big vry an eel or meat by,
Zo valk vhere der by shobs apount;
Oh vhere, oh vhere ish dat nice leetle tog;
Ach, can I have eat him ere now?
Dat lasht muddon by mein schtomack took in
Vas made p'raps of boor pow-vow.
Chorus.—Oh vhere, &c.

* Should be Deutch—not Dutch— since Dutch designates a native of Holland, and not a German. One of the popular fallacies

HARK! I HEAR AN ANGEL SING.

VOICE.
BANJO.
Hark! I hear an an-gel sing,
rall.
An-gels now are on the wing, And their voi-ces sing-ing clear,
Tell us that the spring is near; Dost thou hear them, gen-tle one? Dost thou
see the glo-ri-ous sun, Ris-ing higher in the sky, As each
day, as each day it passes by . . . Hark! I hear an an-gel sing, An-gels now are on the
wing, And their voi-ces singing clear, Tell us that the spring is near

2. Just beyond yon cliff of snow,
Silver rivers brightly flow,
Smiling woods and fields are seen
Mantled in a robe of green;
Birds and bees, and brook and flowers,
Tell us all of vernal hours;
There the birds are weaving lays,
For the happy spring-time days.
Chorus.—Just beyond, &c

3. Look, oh! look, the southern sky
Mirrors flowers of every dye,
Children tripping o'er the plain,
Spring is coming back again;
Spring is coming, shouts of glee,
Singing birds on bush and tree,
And the bees with their merry hums,
For the spring-time comes.
Chorus Hark, I hear, &c

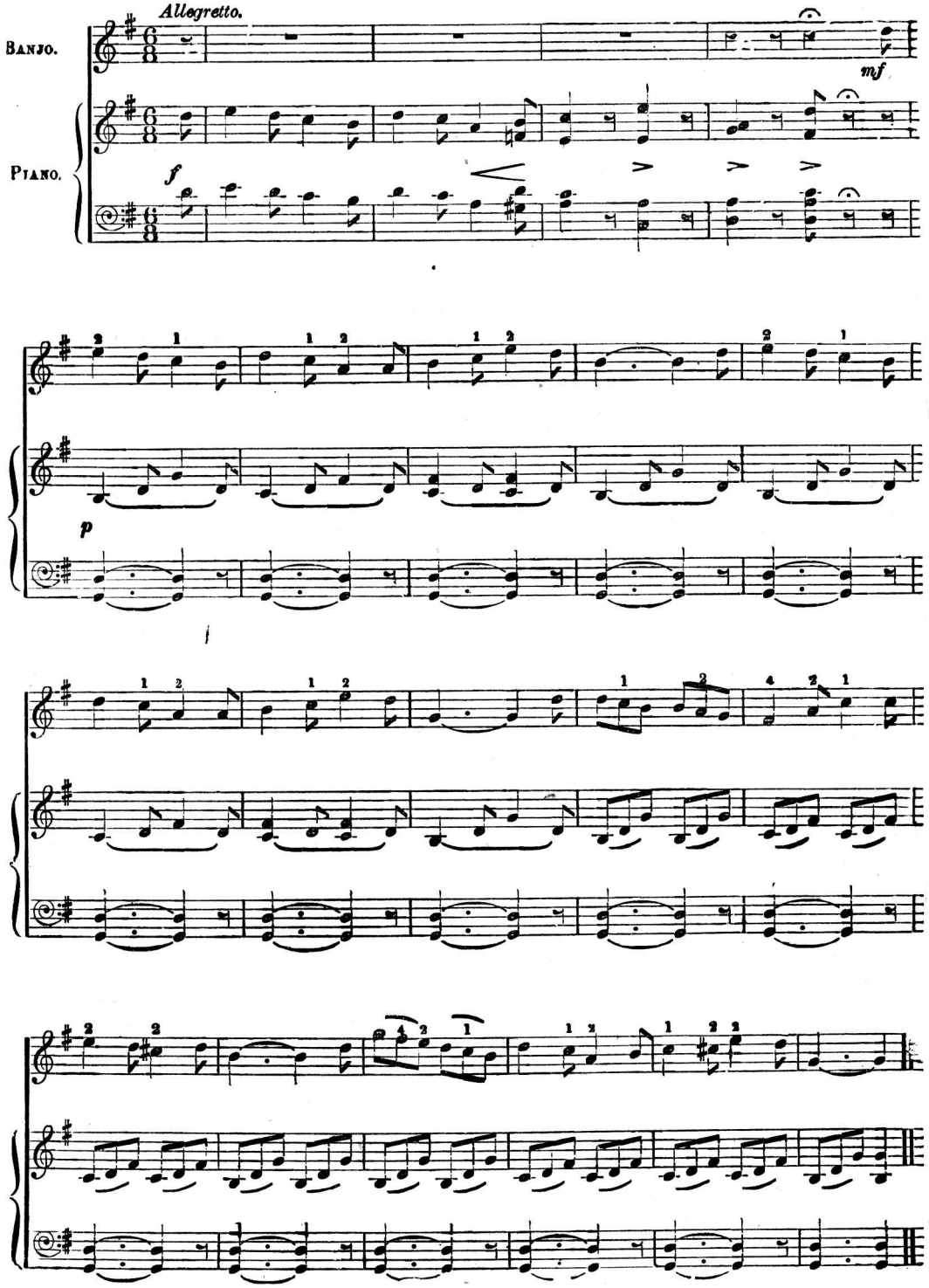
Three Duets for Banjo and Pianoforte.

No. 1. My Skiff is by the Shore.

* These slurs are to be played by shifting the 4th finger along the string.

No. 2. DANCE, BOATMAN, DANCE.

No. 3. The Carnival of Venice.



Var. 1.
p stacc.

f
Var. 2.
fz
pp

con 8va.

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(ED. ST. QUENTIN.)

CROSSING THE BAR.
(ED. LOCKTON.)

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(PAUL A. RUBENS.)

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(PAUL A. RUBENS.)

DOUGLAS GORDON.
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